

Subject card

Subject name and code	Cultural heritage in digital era, PG_00209148						
Field of study	Cultural Studies						
Date of commencement of studies	October 2026		Academic year of realisation of subject			2026/2027	
Education level	Master's studies		Subject group			Obligatory subject group in the field of study Optional subject group Specialty subject group Subject group related to scientific research in the field of study	
Mode of study	full-time studies		Mode of delivery			at the university	
Year of study	1		Language of instruction			Polish	
Semester of study	2		ECTS credits			3.0	
Learning profile	academic		Assessment form			credit	
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Grzegorz Piotrowski, prof. UG				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		43.0	75
Subject objectives	The basic goal is to familiarize students with the technological origins and analysis of the transformations in the aesthetics of analog image and sound as a result of the transformation to digital formats. A discussion of the technological origins of audiovisual media will be the basis for aesthetic and practical analysis of their distribution. Students will be introduced to the issues of protection and sharing in the field of new strategies for dealing with audiovisual collections.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[KULMU2_K03] takes care to uphold the highest ethical and professional standards in the field of cultural studies.	The student ensures that standards of professionalism are maintained.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK3] text preparation/written work
	[KULMU2_K04] actively promotes knowledge about culture and art.	The student actively popularizes the heritage of audiovisual culture and ensures its preservation.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK3] text preparation/written work
	[KULMU2_K05] actively participates in activities aimed at preserving the cultural heritage of the region, the country, Europe, and the world, including through entrepreneurial initiatives.	The student actively popularizes the heritage of audiovisual culture and ensures its preservation.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK3] text preparation/written work
	[KULMU2_W08] holds a broad understanding of contemporary cultural and artistic life, as well as the functioning of cultural institutions and the art market.	The student has extensive knowledge of the functioning of the audiovisual culture market, technologies, digitization methods, etc.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[KULMU2_W05] possesses well-established, specialized knowledge in the field of audiovisual culture or cultural management.	The student has in-depth knowledge of contemporary methods of protecting and popularizing audiovisual culture.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[KULMU2_U08] proficiently prepares oral presentations and lead the debate in both Polish and a chosen foreign language.	The student prepares projects and presentations related to the protection of audiovisual cultural heritage.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work
	[KULMU2_U05] utilizes current achievements in cultural and religious studies, as well as art studies, to critically analyze and interpret various cultural and artistic texts.	Taking into account current knowledge, the student is able to evaluate a work of audiovisual art in terms of technology, conservation, etc.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work

Subject contents	Vol. 1. The relationship of a work of art to its materiality and between the technological apparatus and the aesthetic result. The comparative study will cover analog and digitally generated images and sounds, i.e. born Digital films, as well as digitized analog images. The decline of audiovisual technology provides a last opportunity to become familiar with distinct technological systems and materials while they are still in use. The study of tools and services for the production and distribution of moving images will aim to capture the visual, sensory and conceptual changes resulting from the broadly understood technological transformation of audiovisual media. Observation of the change in an audiovisual work as a result of the transformation from a physical form, based on a substrate and a photosensitive emulsion, to a numerical form, which is coded information about color and tone. This will be an introduction to learning about new ways of using media objects and the phenomenon of media convergence. This issue will be analyzed from the point of view of the creator, curator, institution and archivist/conservator of works of art concerned with the preservation and dissemination. The practical result is the preparation of a workshop for assessing the quality of digitization and training in mindfulness in finding and understanding differences in both domains: analog and digital. Vol. 2. Issues of protection, conservation, digitization and reconstruction of audiovisual objects. Emulation and simulation of analog images using digital methods. The basic identification and classification of film and video tape formats as well as general rules for dealing with individual formats will be introduced. An introduction to strategies for protecting audiovisual objects and long-term storage, highlighting the differences between analog and digital formats. During part 2 of the lectures, the relationship between digitization and the conservation and protection of art objects will be discussed. The entire technological path will be analyzed, from the selection of sources to digitization, conservation, digitization and digital restoration. To be able to plan such activities, it is necessary to fully understand the connections between individual processes and the technologies used, as well as their consequences for the object (quality, appearance and possibilities of using the digitized object). The change in the work as a result of the aging of materials and the transformation of the technological environment will be analyzed, and from a practical perspective - the impact of displaying on various systems and peripheral devices on exhibition strategies and curatorial concepts. What are the current technological possibilities in terms of digitization and digital reconstruction. A division of activities on a digitized archival object will be introduced into generally accepted ones and controversial ones (as a result of the change in the authenticity of the object). Vol. 3. Cataloging and sharing, re-premieres and other "re-use" strategies of archival audiovisual materials. New possibilities and methods of sharing and disseminating culture thanks to the digitization of collections will be discussed. Documentation and methods of cataloging audiovisual objects as a communication platform between the institution (or collector), conservator, curator and artist. The impact of standards for the description of objects (metadata structures) on the interoperability of databases of digitized collections. Good practices in the field of description, cataloging criteria, managing versions and changes of works, indexing data, taking into account individual features of the object that elude the traditional classification of works of art. New curatorial strategies for audiovisual and performing art: remediation (perception and interpretation) of the audiovisual work. Continued part 3, changes in digital technology in film production and their impact on the ways of distributing moving images will be discussed. Getting acquainted with contemporary literature on the subject and their own experiences in contact with audiovisual art will help students analyze new methods of dissemination and behavior of viewers/users (the concepts of convergence, participation, networking and interaction). Various circumstances of contact with culture will be examined, from the darkened cinema and ascetic gallery space to websites and smartphones. The subject of the debate will be the potential benefits and threats for institutions resulting from the choice of particular access and dissemination strategies.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Essay	51.0%	50.0%
	Project and its presentation	51.0%	50.0%
Recommended reading	Basic literature	1. Benjamin, W.: Dzieło sztuki w epoce możliwości jego technicznej reprodukcji. [w:] Estetyka i film, [red.]: A. Jackiewicz, Warszawa 1972. 2. Fossati, G.: From grain to pixel, the archival life of film in transition. Amsterdam 2009 (wybrane rozdziały). 3. Kluszczyński, R.W.: Film wideo multimedia. Sztuka ruchomego obrazu w erze elektronicznej. Warszawa 1999. 4. Manovich, L.: Język nowych mediów, Warszawa 2006 / Manovich, L.: The Language of New Media Cambridge, MA: MIT Press, 2001. 5. Noordegraaf, J., Saba, C., Maitre, B., Hediger, V. [red.]: Preserving and exhibiting media art. Amsterdam 2013. (wybrane rozdziały) 6. Wysocka, E.: Wirtualne ciało sztuki. Ochrona i udostępnianie dzieł audiowizualnych. Warszawa 2013 (wybrane rozdziały).	
	Supplementary literature	Indicated by specialist publishers of archives and audiovisual collections.	
	eResources addresses		

Example issues/ example questions/ tasks being completed	What are the contemporary standards for film image restoration?
Work placement	Not applicable

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